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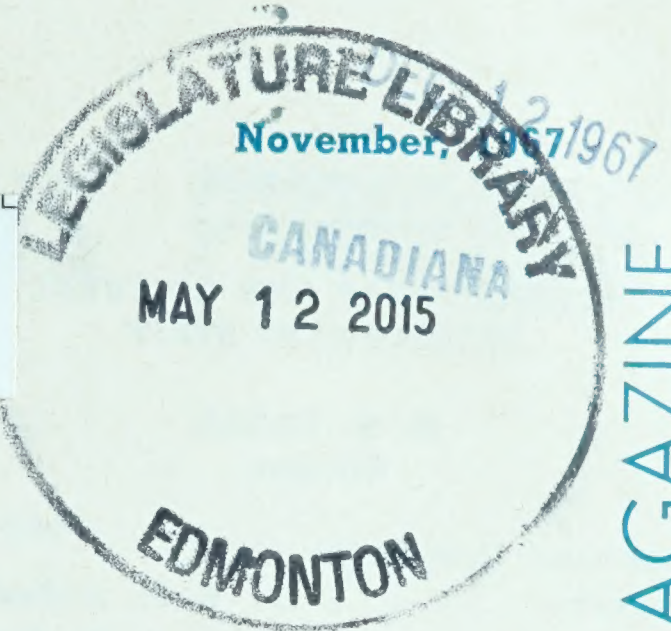
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Recreation



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

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"CHARACTER IS THE MORTAR"

FOR MY PART, I see nothing old-fashioned about such virtues as honesty and truthfulness, a keen sense of public duty, and an obligation to do the right thing simply because it is the right thing to do.

"Moreover" he continued, "I believe that the importance of integrity and good faith in the business world cannot be overstated; it would confound many a cynic to know how often our hard-headed bankers look upon the integrity of management as the best and surest of all collateral.

"In my own experience I have long since learned that in searching for executive talent the truly essential requirement is not intelligence, nor education, nor experience, but good character. The other attributes are found separately in relative abundance; character is the mortar which binds them together into the whole man."

— Donald Gordon.

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PUBLIC RELATIONS PUPPETS

Wooden figures are
"real as life" to tots

by DORIS ANDERSON

THE NOON-HOUR BELL shrilled as I started across the schoolyard in a drizzle of rain, clutching a folding cardboard theatre, a box of puppets, a shopping bag of new children's books and my outsize purse. The bell had much the same effect that a sharp rap with a stick would evoke from a hornet's nest. Out swarmed the inmates, noise surging out with them, every child darting, leaping, shouting to celebrate its liberation. One jostle and my precarious load would collapse, myself as well, weary from a morning of talks and demonstrations to eight classrooms. Then from behind me I heard a young voice: "Hey look! There she is! That's the lady that talks like a wolf!" Revitalized, I beamed at my public, knowing the heady thrill of fame. I may not look like Bardot or sing like Juliette, but I can talk like a wolf!

Red Riding Hood and the Wolf were the first puppets I made when I was a children's librarian and de-

cided to present puppet shows in the public library in Vancouver, B.C. The story makes a popular skit for beginners, with sure-fire action, suspense and humour. Before I made my papier-mache puppets, I followed apprehensive old ladies around the supermarkets, making sketches of aging necks and hairstyles, and my Norwegian elkhound posed for the wolf, so that kindergarten audiences are apt to shout: "Bad dog!" when the wolf first appears, uttering a sepulchral villain's "Heh! Heh!" As a grandmother myself now, I resent somewhat that the all-time high in audience hilarity at any of my plays is when the wolf chases poor Grandma around the stage accompanied by squeals, roars and whoops, and barks impudently in her ear as she sprawls across the stage calling for help. But once when a prop was mislaid and Grandma had to leave the stage while I searched my box for her nightcap, I called out in my ordinary voice: "Just a minute . . . Grandma's a little forgetful in her old age and can't

"Reprinted with the permission of the Author and Canadian Library, September, 1967."

remember where she put her night-cap." There was a shocked silence and then a small girl said indignantly: "She shouldn't TALK like that about GRANDMA!" It taught me that they cared for Grandma, and also that the puppeteer should stay both unseen and unheard.

Puppets are very much in vogue these days. We see them on stage, on television, in schools, libraries and at children's parties. The puppeteers range from professional to rank amateur. There are professionals whose hand or string puppets are works of art and who manipulate them so adroitly and interpret character so engagingly that even adults forget the puppeteer and endow the little figures with life. There are children who crouch behind chair backs and make the stocking puppets they have created themselves bob up and down as they call out impromptu repartee. And in between are amateurs like myself, librarians whose aim is to amuse the children and advertise reading and the public library.

Some libraries have avoided the use of puppets in the past. This is because of their pride in the tradition of story-telling during the weekly Story Hour in their children's departments. Story-telling (not reading), if well done, develops a personal relationship between teller and listener, introduces literature the child might miss in casual browsing in the library and allows him to use his own imagination in interpretation as he listens. The puppet show has a different appeal: it is visual, full of action, less demanding of the child. But it has its place, just as television, computers

and Xeroxed material are used in today's schools and libraries, with no suggestion that meditative reading of books is not equally essential for education and for entertainment.

The puppet show has been a form of art and education for hundreds of years. Puppets were used in European countries in the Middle Ages for religious and morality plays. Elaborate puppet theatres were built in palaces of the eighteenth century. Writers such as Voltaire, Goethe, Lewis Carrol and Hans Christian Andersen created their own puppets and plays and used them for the entertainment of their friends.

Amateur puppeteers are apt to be carried away by the enthusiastic child audiences that flock to a performance. The test is the reaction during the show. I have a splendid little theatre now, made by my obliging husband, and some forty puppets, but these are less important than a knowledge of movement technique and voice variation. I have seen volunteer organizations with beautifully made puppets and elaborate stages who could not hold attention because they read their lines, their voices remained their own, and their puppets jiggled and bobbed continually so that there was no illusion of speech coming from one particular figure. Puppets whose mouths do not move must give the impression that they are talking by turning and gesturing, and all other puppets must remain motionless while this one "speaks". Practice before a mirror will show which movements look natural and eliminate the jiggling and head bobbing that mark the beginner.

It is extraordinary how real the puppets appear to the children and how they respond. When my Curious George the Monkey led his friends off-stage "to go to the birthday party downstairs" and the curtain closed, one little girl ran to look behind scenes. "Where's the party?" she demanded accusingly, staring at the puppets hanging limply upside down from their hooks.

I call my puppets Public Relations officers because they advertise the library and its books and help to make the Children's Department a pleasant, friendly and familiar place to visit. During the forthcoming Young Canada's Book Week, libraries across Canada will be using both professional and amateur puppeteers to dramatize library resources for children and parents. And it works both

ways. No one could give a puppet show without feeling drawn to the children in the audience. Once I was warned by a kindergarten teacher that a small boy in her class was sure to cause trouble during the show. He was a terror, with an amazing talent for devising mischief. At the close of my first scene, Miss Muffet ran off in fright from a hideous black spider with quivering legs of black wire. The spider wailed loudly that no one loved him and followed Miss Muffet off. The children laughed, and groaned at the ugliness of the spider. Suddenly there appeared at my elbow a pugnacious little red-head. Ignoring me, he seized the spider, stared at it fiercely, then kissed it firmly between its huge yellow button eyes. "I love you, Spider!" he said loudly, replaced it on the shelf, and marched silently back to his seat.

Centennial Book Production Valuable to Alberta History

ONE OF THE BONUSES of Centennial year in this province has been the burgeoning of many books of a knowledgeable and entertaining nature about the Princess Province, and about Canada. Highlighting their production in Alberta has been the development of a new publishing company in Edmonton, M. G. Hurtig Ltd.

One of this firm's Centennial productions is J. G. MacGregor's "Edmonton, A History", a well designed

volume of 328 pages tracing Edmonton's place in western history from its debut as a small fur trading fort through to today. As truly Albertan as the city it depicts, the book is a demonstration of the publishing and talent capabilities of Albertans.

Printed by Commercial Printers of Edmonton, the book design was by Edmontonian A. J. Gardenits, and the colorful jacket by J. A. Forbes. The highly pertinent and helpful front end
(Continued on page 22)

Inspiration Challenged Talent

**Successful group shows how
often skills lie dormant**

by DOROTHY BARKER

I STARTED SCATTERING my coals the other day. Chiefly because I think they have been banked under this typewriter just long enough to need a bit of stirring up.

This decision had a lot to do with an interesting booklet written by Lady Flavelle, an inspired person, about an organization she founded in 1950 and which has since grown into one of the best known working craft associations in Canada. The booklet is a 'welcome' gift sent to each new member and came to me when I was accepted for participation in the art group.

Submitting my application to join Kingcrafts came after 16 years of watching with admiration the development of one woman's desire to help others find an outlet for their talents. Lady Flavelle is a petite, gracious person who, with her husband, moved to the country environment of King Township in Ontario after the last world war.

Dorothy Barker travels across Canada, putting on paper for the CNR stories of places and people of interest, under the title of "Diary of a Vagabond".

In "The Kingcraft Story" she tells of the first thrill of country living after the fast moving tempo of a metropolitan area. There was much to do to adjust to the slower pace while gardening and house settling took up her time. When she suddenly realized there were many leisure hours when her busy, creative hands were idle, she decided there must be other women in the area who might enjoy working in groups to express themselves.

Unknown in the community, she sought suggestions for a nucleus membership from a local merchant. Lady Flavelle then invited thirty women to come to her home. She also invited the secretary of the Canadian Handicraft Guild to meet with them to discuss the possibilities of developing handicrafts in the district.

Three groups were formed on that late September afternoon — rug hooking, weaving and smocking. A simple organization was set up and the membership fee designated at \$1.00 per year.

At first, work meetings were held in the homes of members, each one of a respective group bringing samples of their work. Often they had problems and sought help from each other. Later instructors were engaged.

Membership and enthusiasm soon out-grew any accommodation available and after a successful sale of members' work (all screened by a committee before being accepted for sale) it was decided to purchase a lot, anticipating the erection of a workshop and meeting place. At the time the lot was bought, the building seemed only a dream. A mere five years after that first meeting, a building committee was formed and each member of the executive was given the responsibility of raising a building loan in \$100 interest-free units from persons known to be keenly interested in the society and its creative aims.

With the completion of the building, membership zoomed. New groups had been formed including art, ceramics, gardening and flower arranging. An established principle of annual pre-Christmas sales now nets members 75% for their work and Kingcrafts 25%. The workshop on the lower floor is always busy while on the main floor meetings are held when interesting speakers prove an

inspiration for continual creative work.

STRENGTH OF COMBINED EFFORT

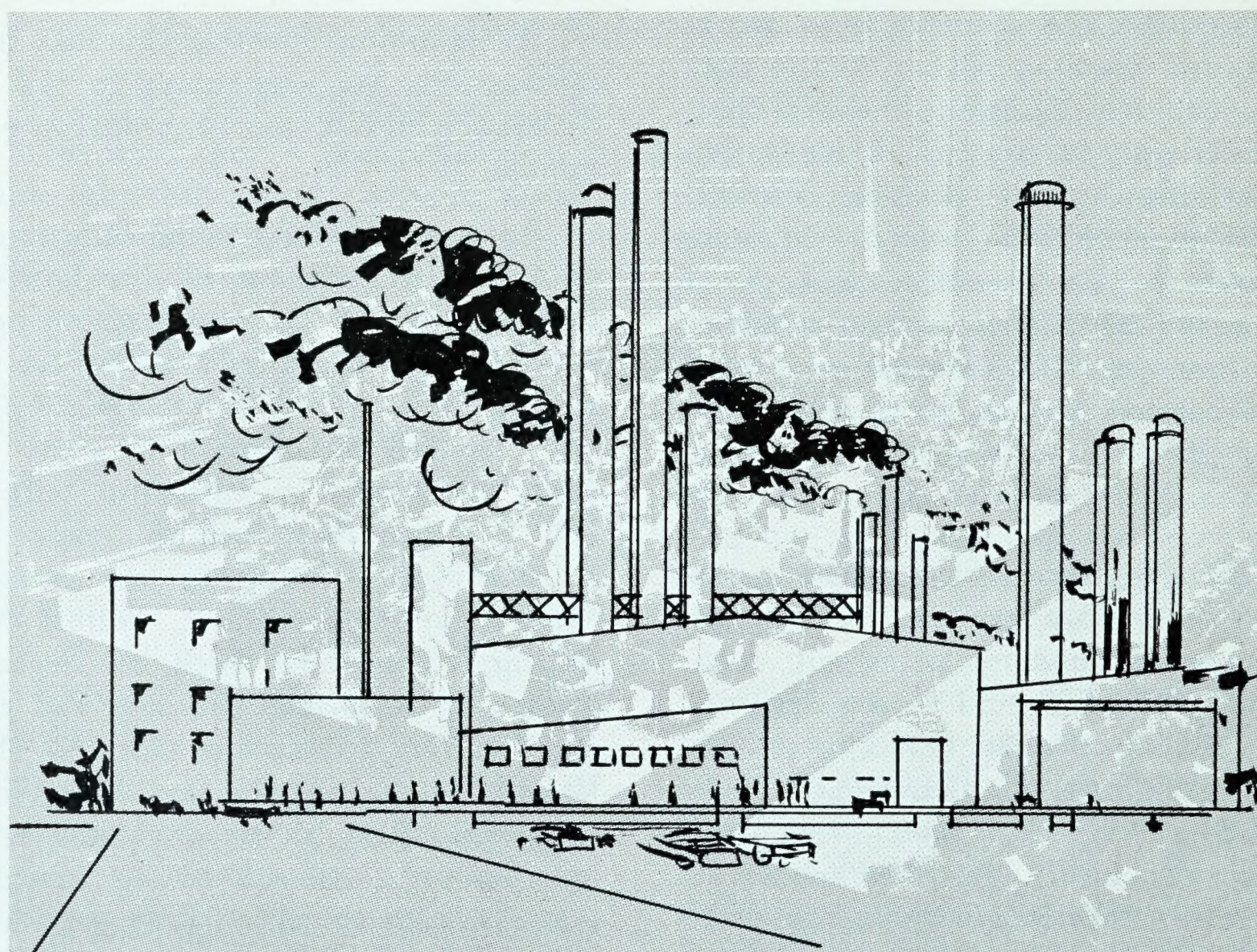
There is no longer an associate membership. Everyone who is accepted for membership in Kingcrafts must produce, not only for their own satisfaction, but as a contribution to the maintenance of Kingcraft House. It is now debt free and self sustaining because of this effort on the part of enthusiastic craft workers.

At its annual meeting this fall, the membership fee was raised to \$10, a necessary step to meet increasing expenses.

As members have come and gone, or moved in and out of the district, the influence of this organization has spread from its activity perimeter of some 25 miles to all over this continent. Though an attempt is made to keep the active membership within 150, it is apparent that its gospel of expressive craftsmanship has spread throughout the continent. Letters enquiring about how such an association can be formed are received regularly from all parts of Canada, the United States and even from European countries. And all because one woman thought enough of her neighbours' talents to gather them together within the stimulating atmosphere of working groups.

Your Company Owes a Debt To Culture

**Today's business world must
substitute for past patrons**



by DAVID ROCKEFELLER

ALMOST IMPERCEPTIBLY over the past several years, the modern corporation has evolved into a social as well as an economic institution. Without losing sight of the need to

make a profit, it has developed ideals and responsibilities going far beyond the profit motive. It has become, in effect, a full-fledged citizen, not only of the community in which it is head-

quartered, but of the country and indeed the world.

The public has come to expect business organizations to live up to certain standards of good citizenship. One of these is to help shape our environment in a constructive way. By environment, I mean the vast complex of economic, technological, social and political forces that influence our cities and the people who live in them. In shaping this environment, the corporation must initiate its share of socially responsible actions, rather than merely responding passively to outside forces.

Mainly through the impetus provided by our business corporations, we have achieved in the United States a material abundance and a growing leisure unprecedented in history. It is sadly evident, though, that our cultural attainments have not kept pace with improvements in other fields. As people's incomes have risen, a proportionate share has not been devoted to artistic and intellectual pursuits. As leisure has increased, so has the amount of time given to unproductive and often aimless activities.

Corporations genuinely concerned about their environment cannot evade responsibility for seeing that this leisure is channeled into rewarding activities such as those the arts afford. We must face up to the task of bringing our cultural achievements into balance with our material well-being through more intimate corporate involvement in the arts.

From an economic standpoint, such involvement can mean direct and

tangible benefits. It can provide a company with extensive publicity and advertising, a brighter public reputation, and an improved corporate image. It can build better customer relations, a readier acceptance of company products, and a superior appraisal of their quality. Promotion of the arts can improve the morale of employees, and help attract qualified personnel.

Obviously, not every business can pick up the bill for an international art show, a concert series, or a Shakespearean festival. But surely each one can re-examine its own activities in the light of the opportunities which are within its grasp.

For instance, every company has an opportunity to project a corporate identity that is clear, forceful, and unmistakably individual. When the identity scheme is artistic and is a planned one, so that each visual element is blended within the others, the result can be quite striking. This can find expression in many forms—in fresh concepts for buildings, offices, showroom displays, furniture, advertising, brochures, letterheads, and, of course, in products themselves.

Without question the arts provide a fertile field for building the corporation's image. It has been estimated that the business community in the U.S. and Canada spends some \$625 million a year on public relations. If only a small percentage—say 5%—of this expenditure were directed into the field of the arts, the arts would receive over \$31 million annually from this source alone. Added to the total support now received

through corporate gifts, it would more than double the business community's present contribution to culture.

Businesses can see to it that their products are tastefully and well designed and that the appeal made through advertisements and other media caters to something more than the lowest common denominator. The level of general merchandise today is certainly higher, in esthetic terms, than it was 25 years ago. This represents a conscious effort on the part of business. It means that businessmen have come to accept the fact that adopting high standards of artistic excellence in seemingly unimportant items of everyday life not only contributes to raising standards of public taste, but can also pay off in terms of the profit and loss statement. For example, much of our advertising and commercial art has been improved by first-rate typography and photography, as well as by the influx of ideas from other fields such as painting and sculpture.

In the area of financial contributions, each company can well afford to take a fresh look at the ground rules it has established for corporate giving. It is a curious but demonstrable fact that while health, education and welfare organizations are now widely regarded as 'safe' beneficiaries, cultural groups have not quite achieved the same measure of respectability.

A variety of reasons are offered for this phenomenon. One of the most popular is summed up in the plaintive query: "What would the stockholders say?"

Actually, companies that are major supporters of culture and the arts have encountered very little objection from this source. The fact is that many stockholders, as individuals, are heavily engaged in cultural activities and understand the urgent need for corporate backing.

CONTROVERSIAL ARTS

Another reason cited by some companies for not contributing is that culture and the arts are controversial. Take a firm stand, they say, and you are sure to alienate some groups, who can hurt your business.

In our own case, this has not been so. Most customers coming into our head office or our branches have either expressed themselves in favor of our art work or have accepted it with stoic silence.

The fact is that the sources from which the arts have traditionally drawn their support—primarily wealthy individuals and foundations—are no longer able to cope with the growing needs, and not enough companies have moved in to take up the slack. The recent Panel Report, sponsored by the Rockefeller Brothers Fund, on the Problems and Prospects of the Performing Arts brought forth some disturbing and challenging facts. Reflecting the examination by concerned and expert citizens of the state of the theatre, the dance and music in America, it noted that only about half of the nation's businesses contribute anything to the performing arts. Altogether, only a tiny fraction of corporate giving goes to meet cultural needs—less than \$25 million in total.

And a survey by the National Industrial Conference Board has pointed out that contributions to the arts in 1965 amounted to less than three cents of each corporate philanthropic dollar. The result is that progress has been too slow to sustain the necessary 'breakthrough' to a dynamic growth in the arts.

Corporate financial contributions to the arts are in roughly the same situation now that contributions to higher education were a dozen or so years ago. At that time, the foundations became concerned about the problem and resolved to do something about it. They helped set up a Council for Financing Aid to Education to encourage greater voluntary support of colleges and universities, with special emphasis on corporate participation. It is no mere coincidence that over the past decade, corporate contributions to higher education have increased by more than 150%.

I would like to propose that we seriously consider the establishment of a comparable organization for the arts—a Council on Business and the Arts.

STRONG IMPETUS

Such a Council, drawn from the ranks of businessmen knowledgeable in the arts, cultural leaders and representative artists, could provide strong impetus and clearly defined direction for what is often rather haphazard progress.

As I see it, this organization would devote itself to broadening the base of corporate support through four main avenues.

First, it would conduct research on a national basis to provide statistical analyses of the voluntary support being generated on behalf of the arts. These reports would furnish an authoritative yardstick for the appraisal of the progress being made in this area.

Second, it would provide expert counseling for business firms seeking to initiate new programs or expand existing ones. Such counseling could range from comprehensive program analyses and recommendations to special detailed treatment of varied kinds of aid.

Third, it would carry on a nationwide program of public information to keep corporations informed of opportunities that exist in the arts, and to apprise the artistic community of what corporations are doing in their particular fields.

Fourth, it would work to increase the effectiveness of cultural organizations in obtaining voluntary support from business and industry, and to encourage the involvement of more businessmen as trustees of cultural groups.

It has been my observation that some cultural organizations don't always make the most intelligent and forceful case for themselves when they seek corporate support. Their reasoning is often fuzzy, their documentation fragile. Even the most public-spirited corporation has, I think, a right to expect the organization seeking its help to prove that it has competent management, a realistic budget and workable plans to attain immediate objectives and long-range goals.

Today, we hear exuberant talk of a "new Renaissance," a "cultural explosion," and the statistical evidence, at least, is impressive. Americans spent some \$4 billion on cultural activities last year—twice as much as a decade ago. By 1970 this figure is expected to top \$7 billion. The 750 groups now presenting opera in the U.S. are almost double the number so engaged a decade ago. Theatrical enterprises now number about 40,000, again a substantial increase over the past 10 years. More people saw Hamlet on television in a single night than had seen it in live performances in all the years since it was written. Some 300 million people visit art museums each year, about 150% more than a decade ago, and 14 million American homes contain an original work of art.

These statistics point up with startling clarity the fact that we live in a period of increasing cultural interest that is not mere lip-service but is genuine and active. Impressive as the figures are, though, they don't tell the whole story. Interest is only one side of the coin; quality can be quite another. Most of the expansion

in the creative arts has been among amateurs.

Among our own people and those I talk with from other nations, there is insistent questioning about the significance of our material advances. What does it matter, they ask, that America has the largest Gross National Product or the biggest atom smasher or the fanciest automobiles? What does it matter that, in the words of Archibald MacLeish, "we have more things in our garages and kitchens and cellars than Louis XIV had in the whole of Versailles?"

Are these the only hallmarks of a truly Great Society?

Clearly, they are not.

The ultimate dedication to our way of life will be won, I am convinced, not on the basis of economic achievements alone but on the basis of those precious yet intangible elements which enable the individual to live a fuller, wiser, more satisfying existence.

Extracted from a paper delivered to the World Convocation of the National Industrial Conference Board. Mr. Rockefeller is president of The Chase Manhattan Bank, N.A. Reprinted with permission of Executive Magazine.

Outdoor Generation Enjoys Travel by Knapsack

**World wide organization gives
opportunity for low
cost holidays**

by PAUL ARGENT



YOUNG PEOPLE TODAY grow up with a desire and an opportunity to travel to an extent unparalled by any previous standards. Whether exploring their own countryside or seeking the experience of foreign travel, their main problem is finding conven-

ient accommodation within their means. This is what the Youth Hostel movement provides.

The movement started in 1909 with the idea of a German school teacher for using schools during the



Facilities in hostel huts are rough but most adequate.

holiday periods to provide accommodation for groups of city students hiking in the country. From his first hostel at Altena in Germany, this idea has extended to 40 different countries around the world and to nearly 4000 hostels. The international aims of the movement have been set out: "To help all, but especially young people, to a greater knowledge, care and love of the countryside, particularly by providing Youth Hostels, or other simple accommodation, for them in their travels and thus promote their health and maturity". The intention is that those who use the hostels should be encouraged to hike, cycle or explore their surroundings under their own locomotion thus benefitting in health of body and mind. They return each evening to a simple, friendly atmosphere in the hostel and the sharing of experience with fellow hostellers of all backgrounds and nationalities.

All over the world, the basic customs of the hostels are the same. To keep the overnight charges to the minimum (\$0.75 to \$1.50 here in Canada and roughly \$0.50 in Europe) — simplicity is the rule. Separate dormitories and washrooms are provided for each sex; there is a common kitchen and recreation room. Beds are equipped only with mattresses and blankets, each hosteller bringing his own sheet or sleeping-bag in place of sheets. Meals, if provided, are economical and nourishing. The hostels are supervised by adult house-parents (usually a married couple) but the hosteller is expected to take a share in some of the domestic duties such as washing up or sweeping out the dormitories. Besides keeping running costs and charges down, this system also helps engender the Youth Hostel spirit, a cheerful companionship produced by common obligations.

Nevertheless to the experienced youth hosteller, variety is the spice of hostel life. There is great charm and romance in many of the hostel situations: a water-mill over a meandering English river; a gothic castle in Luxembourg; a sailing ship in Stockholm harbour. One can find many hostels in buildings of specific historic or natural interest.

One can also meet distinctive groups of hostellers: an artistic group designing interior murals for a white-washed hostel cottage on the Cornish cliffs; a philosophic Swiss group holding open multi-lingual discussions at the hostel on the banks of the Rhone at Avignon; the tall, blond Scandinavians strumming their guitars in the

shade of the lime-trees of Seville. Personality and individuality develop naturally within the common system.

National and regional characteristics tend to emerge too in the make-up of hostels.

The Germans like impeccable washrooms and an efficient canteen meal service; the French devote more attention to self-cooking facilities; the English often provide small libraries and more teapots. It is certain that the new centres in Egypt, India and Japan add their own colour to the universal idea. The hostel thus becomes an excellent centre to start one's observations of the land one is visiting.

So what is the position of the Canadian in all this international activity? By joining our own Canadian Youth Hostels Association (\$5.00 per annum up to 18 years or \$10.00 for a Senior Member), he or she also can enjoy the privileges of youth Hostel travel in Europe and beyond. But Canada has its own network of over 50 hostels, which the Canadian traveller may well prefer to try first. And this network had its origins right here in Alberta, where two Calgary school-teachers, Mary and Catherine Barclay, set up the first tent hostel at Bragg Creek way back in 1933.

Now the Canadian movement has over 10,000 members in six regional districts. Alberta, with its great natural advantages, still leads the way with two of the regions, the North-West Region and the Mountain Region, being centred in Edmonton and Calgary respectively. A chain of simple hostels has been established



A certain agility is necessary for those who take to the wooded path.

in scenic centres of the Rockies from Banff to Jasper. They are ideally spaced for a leisurely cycle tour but they also provide excellent bases for joining in all the manifold outdoor activities possible in the National Parks. In the winter, weekend skiing and snow-shoeing trips are very popular and in summer the hostels are thronged with hikers and mountaineers, fishermen and nature-lovers. The hostels are being exploited more and more by small school and scout groups who, besides engaging in their chosen outdoor daytime pur-

suits, can profit from the communal atmosphere of self-cook kitchen and recreation room.

Indeed it is an enormous pity that more use could not be made of the hostels in this respect, thus bringing more schoolchildren and youth groups into the open air, the idea envisaged by the earliest German Association. Alberta's and Canada's youth hostel movement has been brought into being by intrepid pioneers like the Barclays, followed by hosts of volunteer workers and enthusiasts, manning the central offices and carrying out much of the maintenance work on the buildings. In Alberta they have even proudly constructed their own very unique hostel at Ribbon Creek. This volunteer activity and self-help spirit ensures that the movement does not lose sight of its original ideals and become merely an alternative for cheap hotel accommodation. The disadvantage is that in spite of the great pressure on existing facilities at busy times, it would totally defeat the aims of the non profit-making association to raise charges and thus financially exploit their own success.

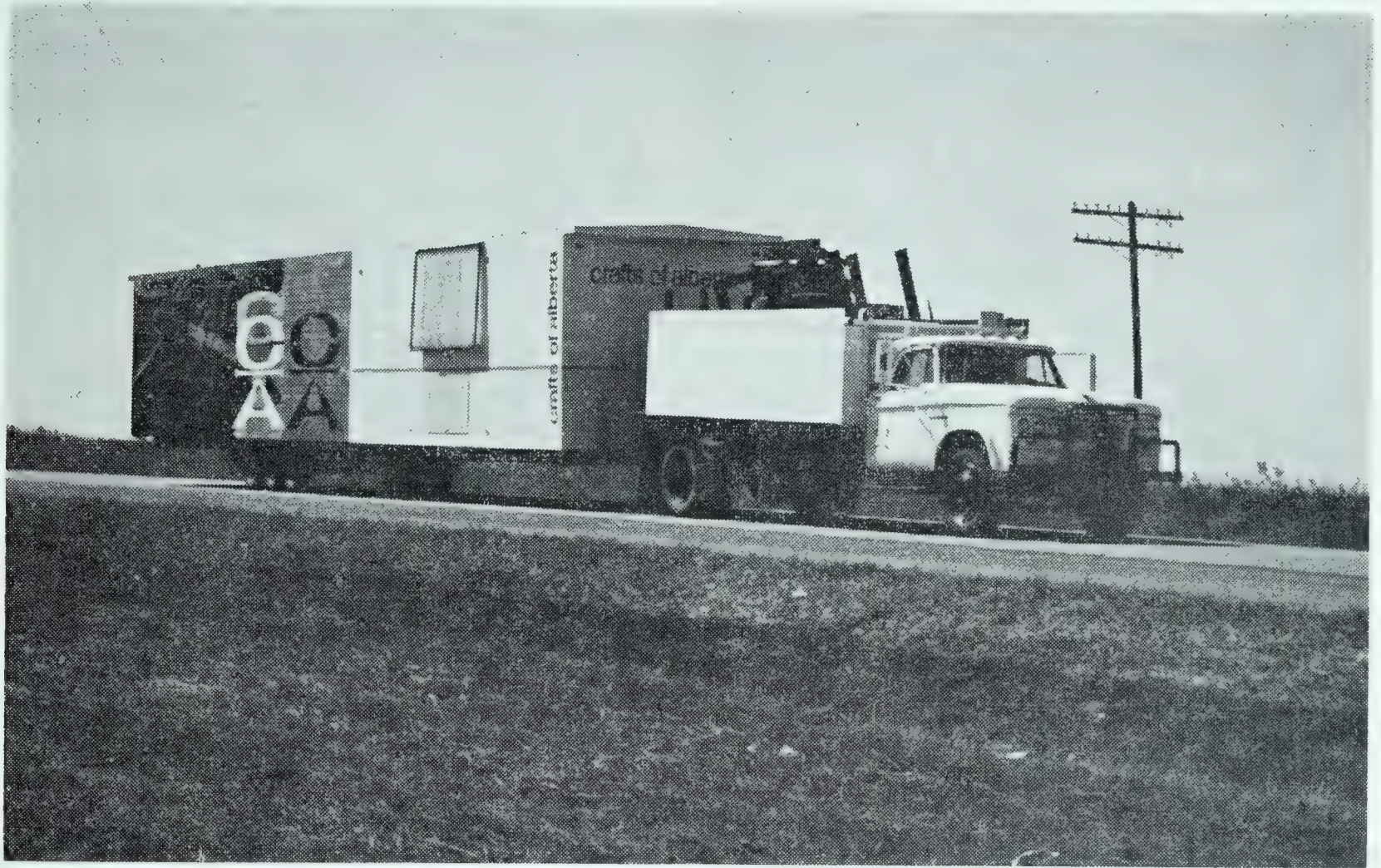
It is evident that discovery of the pleasures of the outdoors, especially among young people, is entering a period of vast expansion. Canada has so much to offer in natural recreational facilities, lakes, rivers, forests, mountains, and exciting coastline. But as a higher percentage of the population is coming to live within the cities and urban centres, there is a great need for a conscious education of Canadian youth in these leisure opportunities of the countryside. The growth of movements such as the

Canadian Youth Hostels Association must keep pace with the expanding interest in their activities and to do this, they require new specially built hostels, hostels which they lack the capital to construct.

One has only to look to the example of Japan to see what can be achieved. After only 16 years of the Japanese Youth Hostels movement, they have opened 400 hostels with the financial help of local government and other interested organizations. In Germany, the local State governments have always given support to the German Youth Hostel Associations, realizing that where adequate common room or lecture room facilities are provided, their hostel centres can be made full use of throughout the year by school journey parties. The fact that the German hostels remain busy even during the week at non-tourist periods ensures that permanent house-parents can be employed, a vital factor in maintaining the smooth operation and the proper spirit of the hostel. Canada has an obligation to its own youth and also to its young visitors from all over the world to ensure that it keeps up with the most progressive nations in the world in the provision of such facilities.

Many experienced hostellers would agree that it is out in the open that one learns to know oneself and in the hostel that one learns to know one's fellow. There can be few better things to invest in than the outdoor life, youth and international friendship. By supporting and becoming a member of the Canadian Youth Hostel Association one is investing in all these things.

Taking The Crafts Home



Unique enterprise shows district residents results of trained crafting

by GEORGE STOUT

IN 58 BUSY DAYS during the past summer, a broad sampling of the arts and crafts of Alberta was displayed in 50 centres of east-central Alberta.

Twenty-two thousand persons visited the Trailer of Crafts during its tour, and those who worked up to 18 hours per day to put it on the road and keep it moving consider the warm reception it enjoyed was reward

enough for their efforts.

More than 300 examples of fine craftsmanship were on display in the 52 foot long trailer, and the most frequent surprised reaction was, "Surely all of these weren't done in Alberta!"

The answer was "Yes." And that was the prime purpose of the traveling exhibit to show the people of Alberta what materials are available

for craft work from Alberta sources, and what use is being made of these materials by Alberta craftsmen, both professional and amateur.

The actual trailer was built and equipped, displays assembled and installed, painting, decorating and lighting completed in the astonishingly short time of 30 days this summer. The rapid achievement of such a professional, complex exhibit was only possible because several years of planning had gone into the project.

The travelling exhibit is an outgrowth of the Albertacraft Exhibition which was sponsored for 13 years, from 1953 to 1966, by the Arts and Crafts Division of the Alberta Government Cultural Development Branch. Over the years this exhibition grew to such a size it was impossible to stage it anywhere but in the Jubilee Auditoriums in Calgary and Edmon-

ton, so it was alternated between those centres.

Attendance at an eight-day fixed exhibition of this nature reached about 25,000, but it was realized few persons living more than 30 or 40 miles from Edmonton or Calgary were able to visit this annual event.

Thus it was that as early as 1961 a suggestion was made that for Centennial year, Albertacraft should be housed in a trailer and moved around the province. Other suggestions were received in the years that followed, but the Trailer of Crafts remained as the ideal project for Centennial.

Detailed planning was started in 1966 on the way the trailer should be designed, fitted out and operated, and a scale model was built. Early in the

Carol Lindoe checks the children's work display.



spring of 1967 the actual blueprints were prepared and tenders were called for the building of the trailer and the display equipment.

How well the planning was done is indicated by the trouble-free experience of the first season's operation. The unit was completely self-contained, with its own generator to provide electricity for power and lights, and for plumbing and water system, so no difficulty or inconvenience was encountered in setting up in even the smallest communities.

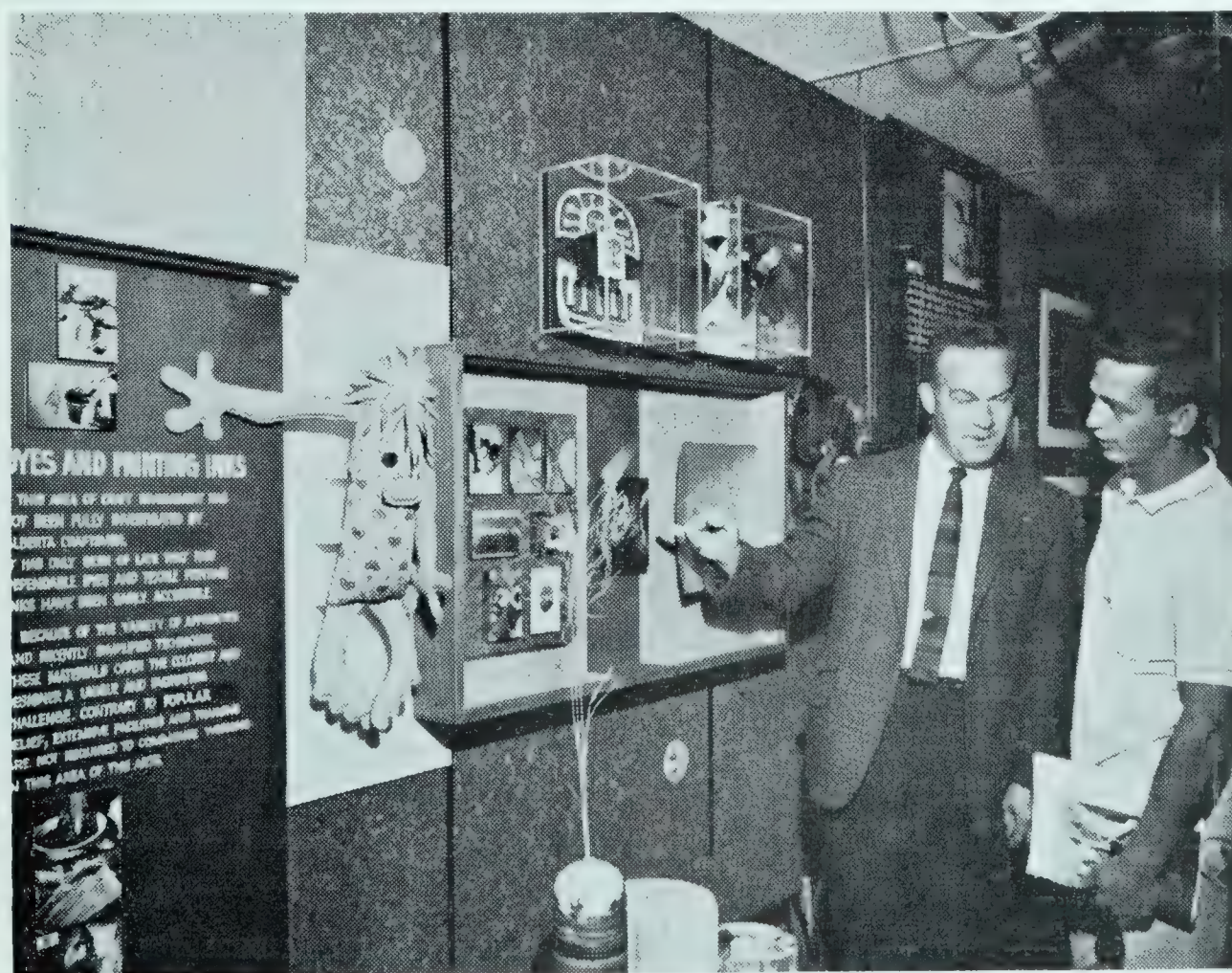
Operators of the Confederation Caravan which had started touring Alberta earlier in the spring had warned that one necessary piece of equipment was a scoop shovel, to clear out the debris, candy wrappers, boxes and paper littered in the aisles by a day's visitors.

However, according to Les Graff, Supervisor of Arts and Crafts, no lit-

ter problem was encountered in the Crafts Trailer, probably because of the personal attention given by the staff members.

"Every visitor was greeted at the entrance, and the staff members were available at all times to give out brochures or information sheets, and to answer questions. The atmosphere and the setting seemed to engender respect," said Mr. Graff. As a result, there was no problem with vandalism, carelessness, or pilfering. The only items taken from the displays were two small cups from a ceramics grouping.

Because of the size of the trailer and the confined area, large articles could not be exhibited. Use of large blowup photographs for background settings or to illustrate production methods helped overcome the problem, and the use of a color slide projector proved valuable in showing



Community Program Instructor Bob White discusses copper enamelling work with Bert Demeriez of Edmonton.

many aspects of craft work which could not otherwise be exhibited.

Display areas in the trailer were divided into classes according to materials used. One section showed the uses of clay, in pottery, ceramics and sculpture; another the availability of local grasses and rushes for weaving and basketry; another was devoted to metals such as silver and brass for making jewellery, dishes or decorative accessories. The materials were shown, together with fine examples of the hand-crafted articles made from them.

Members of the Arts and Crafts Division who staffed the trailer report the exhibits won appreciative audiences wherever it stopped, especially in the smaller centres. At some of the villages, with populations of 100 or less, the attendance at a one-day stand reached about 400, indicating an excellent response from the surrounding countryside.

The interest was high, too, as illustrated by one farmer who spent two hours in the trailer, minutely examining and studying every exhibit. He didn't miss much, either, as he reported to the staff he'd discovered a misspelling in one of the signs.

During most of this year's tour, two staff members handled the operation of the trailer, backed closely by home office logistical help in maintaining supplies of literature and equipment and providing transportation for days off. Mrs. Phyllis Ponech served throughout the full two months the trailer was on tour. For the first two weeks she was assisted by Tony Wilson and Miss Carol Lindoe, and

for the remainder of the tour they were replaced by Bill Morton.

Assistance for the two staff members in setting up the trailer at each stop, in closing it up and moving it, and in keeping the mechanical and electrical equipment in service, was provided by Bob Moyer, an employee of General Industrial Camps Ltd. of Edmonton, the company which built the unit. Under contract, the company provided the truck to haul the trailer, and the driver, Mr. Moyer.

It was "one-day stands" at all but eight of the larger centres, where the display remained for two days. Originally it was intended to have the display open to the public from 1 p.m. to 10 p.m. daily, seven days a week, with the mornings devoted to closing up and moving to the next town. In practice, the staff members found they preferred to pack up and move each night after the 10 o'clock closing.

This became particularly necessary during September, after schools opened, for it was found there was great interest in the schools arranging class visits. To meet this demand, most mornings the display was opened from 9 to 11 o'clock for conducted tours of pupils from Grades 2 to 8.

Initially a tentative schedule for visits to further points during October had been drawn up, but a burst of foul weather at the end of September plus the exhaustion of the staff members from the long hours and hard work brought the decision to terminate activities for the year.

However, plans are being made for an early start next year, opening up in the Lethbridge area in April.

The good reception and success of this year's experience indicates few changes will be required in the Trailer of Crafts, beyond addition of articles in the areas of lapidary and driftwood, in which considerable interest was shown this year.

As for the trailer itself, one change will be required—the ramps and platforms for the entrance and exit doors were made of heavy timber, and the physical strain of assembling and moving the six heavy sections twice a day, on and off the truck, proved a back-breaking ordeal for Bill Morton and Bob Moyer. Lightweight metal structures for next season will end what proved to be the major nightmare of this year's tour.

In the meantime, as planning for next year starts, results of this summer's tour are still coming through. Mr. Graff and his staff are answering a flow of mail inquiries stimulated by the displays. They are supplying information about the travelling exhibits, color slide exhibitions, films and training material which may be supplied to individuals, groups or communities interested in crafts generally or in any specific fields.

Exhibits line walls and central partition of trailer, for easy inspection by visitors. Studying the brochure are Dale Phillips of the Edmonton Parks and Recreation Department and Mrs. Rae Gowers, Central Area Consultant of the Department of Youth Recreation Branch.



(Continued from page 5)

map paper was done by Mrs. W. C. Wonders. And throughout the book are illustrations from the files of Alberta historians. Truly Centennial in nature, the book was suggested and partially subsidized by the Edmonton Civic Centennial Committee.

Edmonton's original Klondike Days are only a mid-point reference point in Mr. MacGregor's fascinating account of the city's growth. The taste of presence follows the reader as he threads the years of settlement, the allotment of property and subsequent resurveys, the struggle to achieve the site of the province's capital, and the start of its most recent boom with discovery of oil at nearby Leduc.

The \$7.95 is money well spent for any Edmonton resident who has pride in his city.

Another outstanding Centennial publication was the "Alberta, A Natural History", prepared, subsidized and printed by the Canadian Utilities, Limited; Canadian Western Natural Gas Company Limited; Northland Utilities Limited; and Northwestern Utilities, Limited.

Under the editorship of Dr. W. G. Hardy, dean emeritus of the Department of Classics of the University of Alberta, committees of naturalists, scientists, artists, photographers and editors have labored for more than two years to produce a publication that is not likely to reappear in any form for many years. They have produced a thorough and exhaustive record of Alberta's natural environment.

More than 100,000 words of text surround the 170 full color illustra-

tions and more than three hundred other illustrations and drawings.

The world of nature, in layman language, lies exposed to the reader. There are chapters on animal and plant life, the mountains, the prehistoric days when the country itself was being formed, and follows through the history of man in the area that is our province today.

Delight to the eye is the design of the book, with its marginal illustrations, its attractive spread layout, and its clean crisp appeal as a finely crafted volume.

The sponsoring firms have subsidized the book to the extent of a six figure contribution. Because of this, its proper price of some fifteen dollars has been reduced to \$5.95. Again, M. G. Hurtig Ltd., is distributor.

During the Centennial year, Alberta writers have worked with Editor in Chief John P. Gillese, to contribute material for publication in "The Chinook Arch", an Alberta anthology, issued as a Centennial project by the Alberta Government and prepared by the Edmonton branch of the Canadian Authors' Association.

Alberta authors have forwarded material that they have selected with pride from their own past writings. This has been skilfully melded into a fascinating sequence of short stories, articles, poetry, and recollections of days past.

The volume, which sells for \$5 through the Queen's Printer, Edmonton, has a delightful color jacket, reproduction of the painting "The Green Box", by Alberta artist Alban

Cartmell. Seventy-one contributors have participated in The Chinook Arch, a collection of fine writings by Albertans that has something for everyone.

Canadiana in a fine package is that provided in the Canadian Illustrated Library's "Canada North", by Farley Mowat. A continuation of Weekend Magazine's Centennial year's Canadian Illustrated Library, the new series is being published by McClelland and Stewart Limited, with true-blue Canadian Pierre Berton still exercising the editorial direction as he did the previous series.

A nice mixture of text and illustration, the volume is a decided library requisite for its collection of fine photographs dealing with life and conditions in the frozen northern vastnesses. Its interests range from mythology of the country to today's people of the north; from beautiful photographs of northern flowers in full bloom to graphic accounts of the mutiny that thrust Henry Hudson and his crewmembers to abandonment in the open sea.

Well printed and designed, the publication should be made the start of the continuing series coming forth periodically this year and next.

The Queen's Printer and the Alberta Department of Industry and Development have again collaborated on the production of another fine color

reference book on Alberta's fauna and flora. This year, the "Wild Flowers of Alberta" joins the previous publications of Birds of Alberta and Mammals of Alberta.

Edited by Dr. R. G. H. Cormack of the University of Alberta, the latest volume of Alberta's resources gives the reader an excellent reference work, a comprehensive guide to enhance the enjoyment of a summer's stroll in the province's wild places where flowers abound. Full color photographs illustrate virtually all the flowers named, while a brief but thorough listing of characteristics including description of the flower, its fruit, leaves, height, habitat and distribution, as well as a short paragraph of background information provide vital data.

Thousand of photographs, contributed by scores of enthusiastic photographers of the province, were examined by Dr. Cormack and H. E. Hamly, of Commercial Printers, who co-ordinated the production. Their quality is superb, as are the general views of meadow and mountain glen knee-deep in glorious color during the height of the growing season.

Anyone who enjoys the beauty of Alberta's wild flowers will enjoy them more with a volume of Wild Flowers of Alberta in hand, for reference. From the Queen's Printer or your local bookstore, \$6.00.

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